

# KISS

FAN-MAG  
HURRICANE  
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Story:

KISS-Bootleg-Liste!  
Discographie!

Yesterday And Today

Exclusiv-Interviews mit:

● GENE SIMMONS  
● PAUL STANLEY  
● ERIC CARR  
● BRUCE KULICK

# KISS

HOTTER  
THAN  
HELL!

YESTERDAY AND  
TODAY

Eleven successful years in rock business is something extraordinary. Almost as extraordinary as Kiss, which have been among the top groups since their formation.

So far Kiss have harvested 18 times gold and 12 times platinum - in the USA alone. Worldwide they have sold over 60 million discs. In overall terms Kiss have played to larger audiences than the Beatles or the Stones.

In 1972 Gene Simmons and Paul Stanley left a local New York band, and a little later found soul mates in the shape of Ace Frehley and Peter Criss. They wanted to be louder, more colourful and - more famous than all the others. Kiss successfully combined musical ability with theatrical décor, a concept which did the trick. In this way they offered their audiences a dream world on the stage which helped them to forget drab everyday life for the concert's duration. With their wild masks and their often brutal stage show they simultaneously became the heroes of U.S. teens and the horror of the latters' parents.

They made their breakthrough with a trick which proved that they are professionals at self-promotion. Because of their reputation, Kiss had grave problems in getting gigs in the early years. So they posed as organisers for a band called „The Brats”. „*The posters were headlined with the Brats, with Kiss in small print next to it*”, Gene Simmons explains, „*but the invitation cards to people in the recording companies invited them to the premiere of the Kiss show!*”

Naturally, Kiss stole the show from the Brats, and convinced the fans and the recording business people. It proved worthwhile for Kiss to have invested in the promotion expenditure. A short while later they signed a contract with Casablanca.

The first Kiss album appeared about a year later, in February, 1974. To perfect the stage show and put other ideas into practice, Kiss engaged the Hollywood trick professional Joe Gannon, who had also worked for Alice Cooper. In the Kiss shows the guitars now flew around, rockets shot out of necklaces, and flashes of lightning from amplifiers. To give the audience optimum view, and the actors the greatest possible freedom of movement, stage monitors and loudspeakers were lowered below stage level or hung up. Richness of ideas, musical ability and aggressive management propelled Kiss to the top with albums like „Hotter Than Hell”, „Dressed To Kill”, „Love Gun” and „Double Platinum”.

Paul Stanley

Photos: Robert Ellis

**T**he mood at Kiss concerts can be captured from two live albums. From year to year the Kiss army of enthusiastic fans became more numerous. In the middle of 1979 Peter Criss decided to leave the band. He wanted to go in for less wearing solo projects, since tour stress was in danger of ruining his health. „Kiss Killers”, a combination of previous albums, was published as Peter's farewell album. Some weeks later Eric Carr introduced himself as the successor to Peter Criss. Together with him „The Elder” was recorded, a concept

down due to ill health. He was replaced in Kiss by Vinnie Vincent, who was chosen from among thousand of applicants. At the same time Kiss changed their optical appearance, and from now on dropped their aggressive face make-up. Gene Simmons commented: „We now have more confidence in our songs than formerly, and our music was never dependent on make-up.” Their old fans had always shared this opinion and also proved it with their loyalty to the successful cult band.

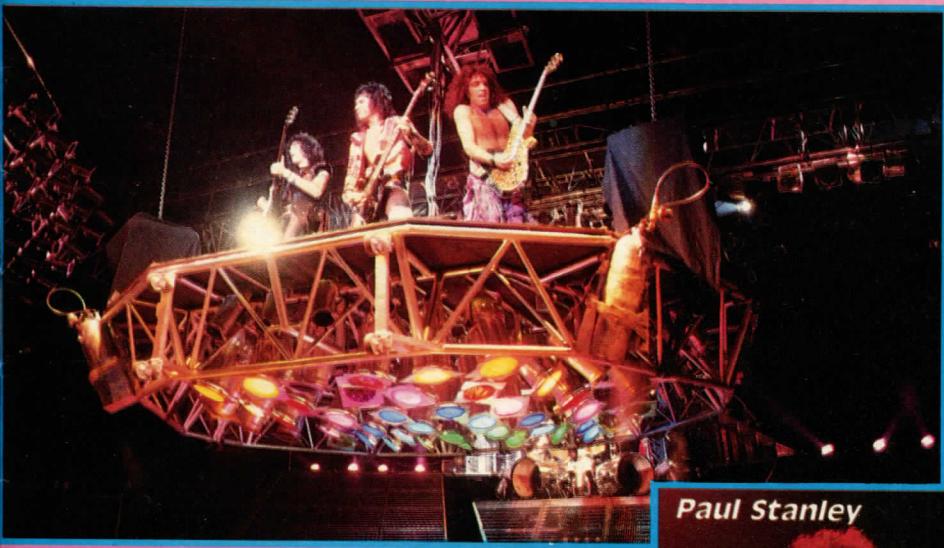


Photo: Ross Halfin



**Eric Carr**

Photo: Ross Halfin

album which in fairy tale style tells of benevolent gods and their struggle against sinister counter forces. With their 17th album „Creatures Of The Night”, Kiss were again back where the fans wanted them. With a sarcastic reference to „The Elder”, Ace Frehley said: „All string players were shot dead on their way to the studio.” „I Love It Loud” became a programmatic oath of allegiance to heavy metal. The 18th album „Lick It Up” was made in 1983 with another altered formation. Guitarist Ace Frehley had to stand

**Paul Stanley**



Photo: Robert Ellis

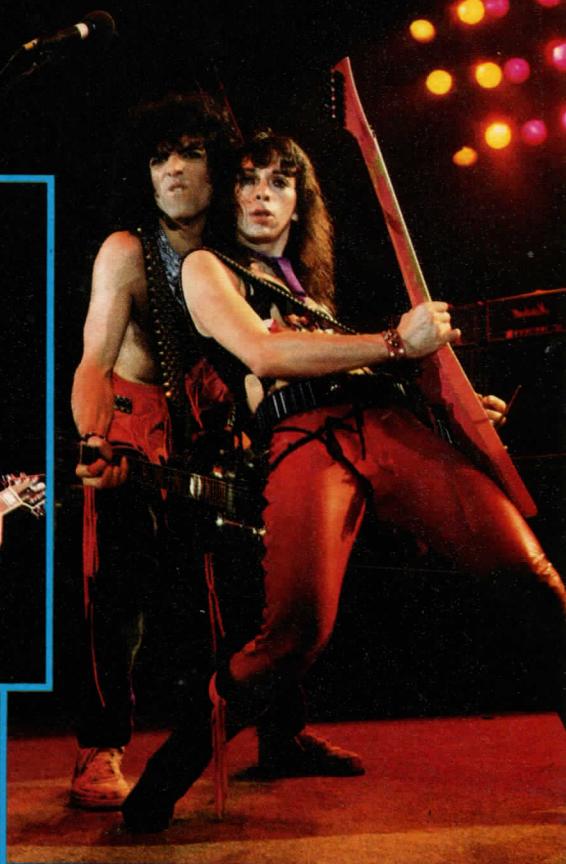


Photo: Ross Halfin

The 19th LP „Animalize” was produced by Paul Stanley, with Gene Simmons as „Associate Producer” and the new guitarist Mark St. John. Although in the past Paul and Gene had also always been involved in the productions, this step meant - musically - even more steam in the boiler, or - as Paul expressed it: „Formerly we produced records which made glasses break, but now I wanted one which would turn glasses to DUST!” Gene Simmons explains it in even closer-to-life terms: „While ‘Lick It Up’ was only the foreplay, „Animalize” is the climax



Photo: Robert Ellis

*to ist!"* Vinnie Vincent left the band because his musical ideas no longer accorded with the Kiss concept. Kiss asked their guitar manufacturer about a possible substitute man. One of the names which immediately arose was Mark St. John, a California-born man from Anaheim. „When I think about the world's two or three top guitarists, Mark is one of them," says Paul Stanley admiringly. „He can play Beethoven on the guitar in such a way that it sounds like tough-as-nails boogie." But the joy with the new guitarist was short-lived. Shortly before the start to the Animalize tour, Mark St. John was hit by the „Reiter disease", an illness affecting the joints which constantly led to cramps in the hands. As a replacement for Mark, Bruce Kulick stepped in, former guitarist with Blackjack and, together with his brother Bob, also a member of the Meatloaf touring band. But when the malady still failed to heal, even after several months, Kiss decided to keep Bruce as a permanent member, especially since he had adapted himself to the band so very well.

# YESTERDAY AND TODAY: KISS

Photo: Robert Ellis



Paul Stanley

Photo: Ross Hallin



Gene Simmons

Photo: Ross Hallin



The new guitarist achieved his first vinyl coup on the '85 LP „Asylum", whose coupling-out single „Tears Are Falling" was promptly placed in the U.S. charts. Kiss proved that they still belonged to the very great ones. Although worldwide the 85/86 concert season was marked by a kind of slackness, the four fire-eaters were still one of the few bands which succeeded in carrying out completely and to the end their Asylum tour as planned. Just on the side, so to speak, Gene Simmons even managed to shoot two cinema films and to produce the second Keel LP.

Unfortunately the festival performances in Europe planned for the autumn of 1986 had to be cancelled. Kiss are already using this time for studio preparations for the new LP. So it looks as if the Kiss band will have a successful existence for years to come, and Gene Simmons provided this confirmation: „The party always lasts as long as it's fun to celebrate it. At the moment we are right in the middle, so that normally nobody ever thinks about the end..."

## LP-Discography

- 1974 Kiss
- 1974 Hotter Than Hell
- 1975 Dressed To Kill
- 1975 Alive (2-LP-Set)
- 1976 Destroyer
- 1976 Rock'n'Roll Over
- 1977 Love Gun
- 1977 Alive 2 (2-LP-Set)
- 1978 Double Platinum (2-LP-Set)
- 1978 Solo-LP Paul Stanley
- 1978 Solo-LP Gene Simmons
- 1978 Solo-LP Ace Frehley
- 1978 Solo-LP Peter Criss
- 1978 Best Of Solo-Albums
- 1979 Dynasty
- 1980 Unmasked
- 1981 The Elder
- 1982 Kiss Killers
- 1982 Creatures Of The Night
- 1983 Lick It Up
- 1984 Animalize
- 1985 Asylum

# The Bootleg-Discography



## FIRST KISS IN LONG ISLAND

Recording: very good (-)

Cover: paper insert cover

Comments: reissue of fried olive

## SECOND KISS IN LONG BEACH

**Side one:** Deuce/Strutter/Got to choose/Hotter than hell/Firehouse/She/Guitar solo

**Side two:** C'mon and love me/Cold gin/Rock and roll all nite/Let me go rock an roll\*

**Source:** Nassau Coliseum, Long Island, New York, U.S.A. 31/12/1975

Recording: very good

Cover: paper insert cover

## KISS BLITZ LONDON

**Side one:** Deuce/Strutter/Flaming youth/Hotter than hell/Firehouse/She/Guitar solo

**Side two:** She/Nothin'to lose/Shout ist oud loud/Black Diamond/Detroit rock city

**Source:** Hammersmith Odeon, London, England 16/5/1976

Recording: very good

Comments: Japanese bootleg

## STONED IN PARIS

**Side one:** Deuce/Strutter/Flaming youth/Hotter than hell/Firehouse/She/Guitar solo

**Side two:** Shoot it out loud/Black Diamond/Detroit rock city/100,000 years/Drum solo

**Source:** Olympia, Paris, France 22/5/1976

Recording: excellent

Cover: black, white & red, or black, white & green cover

## DESTROYS ANAHEIM

**Side one:** Hotter than hell/Nothin'to lose/Cold gin/Guitar solo/Shout it out loud

**Side two:** Do you love me?/Rock and roll all nite/Firehouse/Black Diamond

**Source:** Anaheim stadium, Anaheim, California, U.S.A. 20/8/1976

Recording: very good (+)

Comments: song separation, also available on colored vinyl

## DESTROYS ANAHEIM PART TWO

**Side one:** Detroit rock city/King of the night time world/Let me go rock and roll/Strutter

**Side two:** Bass solo/God of Thunder/Drum solo/God of Thunder-cont.

**Source:** Anaheim stadium, Anaheim, California, U.S.A. 20/8/1976

Recording: very good (+)

Cover: paper insert cover

## MAMA WEER ALL CRAZEE NOW

**Side one:** Mama we're all crazee now (Slade)/Detroit rock city/Take me/Let me go rock and roll/Ladies room/Firehouse/Makin'love/I want you/Cold gin

**Side two:** Do you love me?/Nothin'to lose/God to Thunder/Drum solo/God of Thunder-cont./Rock and roll all nite/Shout it out loud/Beth/Black Diamond

**Source:** Budokan Hall, Tokyo, Japan 1/4/1977

Recording: very good

Cover: blue cover

Comments: Japanese bootleg

## TAKES TOKYO '77

**Side one:** Detroit rock city/Take me/Let me go rock and roll/Ladies room/Firehouse/Makin'love

**Side two:** Cold gin/Guitar solo/Do you love me?/Nothin'to lose/Bass solo/God of Thunder/Drum solo/God of Thunder-cont.

**Side three:** I want you/Rock and roll all nite/Shout it out loud/Beth/Black Diamond

**Side four:** I stole your love/Love gun/Hooligan/Christine Sixteen/Shock me/Callin' Dr. Love

**Source:** Budokan Hall, Tokyo, Japan 1/4/1977

Recording: very good (+)

Cover: paper insert cover

Comments: side four is recorded at Los Angeles Forum, Los Angeles, California, U.S.A. 27/8/1977

## SNEAK ATTACK

**Side one:** I stole your love/Take me/Ladies room/Firehouse/Love gun

**Side two:** Hooligan/Makin' love/Christine Sixteen/Shock me/Guitar solo

**Side three:** I want you/Callin' Dr. Love/Shout it out loud/God Thunder/Drum solo/God of Thunder-cont.

**Side four:** Rock and roll all nite/Detroit rock city/Beth/Black Diamond

**Source:** Los Angeles Forum, Los Angeles, California, U.S.A. 25/8/1977

Recording: very good

Cover: paper insert cover

Comments: also available on colored vinyl

## KISS MY AXE

**Side one:** I stole your love/Take me/Ladies room/Firehouse/Love gun/Hooligan

**Side two:** Makin' love/Christine Sixteen/Shock me/Guitar solo/I want you/Callin' Dr. Love

**Source:** Los Angeles Forum, Los Angeles, California, U.S.A. 25/8/1977

Recording: very good

Cover: paper insert cover

## EGOS AT THE STAKE

**Side one:** Detroit rock city/Cold gin/Strutter/Callin' Dr. Love/Ils that you?

**Side two:** Firehouse/Talk to me/You are all that I want/2,000 man/Guitar solo

**Side three:** I was made for lovin' you/New York groove/Love gun/Bass solo/God of Thunder/Drum solo

**Side four:** Rock and roll all nite/Shout it out loud/King of the night time world/Black Diamond

**Source:** Wembley Arena, London, England 9/9/1980

Recording: excellent (-)

Cover: deluxe color cover

Comments: Japanese bootleg

## EGO'S AT STAKE

**Side one:** Detroit rock city/Cold gin/Strutter/Callin' Dr. Love/Ils that you?/Firehouse

**Side two:** I was made for lovin' you/New York groove/Love gun/Rock and roll all nite

**Source:** Wembley Arena, London, England 9/9/1980

Recording: very good (-)

Cover: blue insert cover

## EGO'S STAKE

**Side one:** Detroit rock city/Cold gin/Strutter/Callin' Dr. Love/Ils that you?/Firehouse

**Side two:** I was made for lovin' you/New York groove/Love gun/Rock and roll all nite

**Source:** Wembley Arena, London, England 9/9/1980

Recording: very good (-)

Cover: blue insert cover

## KISS THIS!

**Side one:** Detroit rock city/2,000 man (including Ace's guitar solo)/God of Thunder/Shout it out loud

**Side two:** New York groove/Rock and roll all nite/Black Diamond

**Source:** Castle St. Angelo, Rome, Italy 29/9/1980

Recording: very good (+)

Comments: deluxe color picture disc. one side porno-hardcore!

## UNMASKED

**Side one:** Creatures of the night/Detroit rock city/Cold gin/Callin' Dr. Love

**Side two:** Guitar solo-Paul Stanley/I want you/Guitar solo-Vinnie Vincent/I love it loud/Firehouse/Drum solo

**Side three:** Drum solo cont./War machine/Love gun/Bass solo/God of Thunder

**Side four:** I still love you/Shout it out loud/Black Diamond/Rock and roll all nite

**Source:** Ottawa Civic Centre, Ottawa, Canada 15/1/1983

Recording: very good

Cover: deluxe color cover

## 10TH ANNIVERSARY TOUR

**Side one:** Creatures of the night/Detroit rock city/Cold gin

**Side two:** Callin' Dr. Love/Firehouse/Guitar solo-Paul Stanley/I want you/Guitar solo-Vinnie Vincent

**Side three:** I love it loud/Drum solo/War machine

**Side four:** Love gun/Bass solo/God of Thunder

**Side five:** I still love you/Black Diamond

**Side six:** Strutter/Rock and roll all nite

**Source:** universal Amphitheatre, Los Angeles, California, U.S.A. 27/3/1983?

Recording: excellent (-)

Cover: color cover

Comments: Japanese bootleg

## KISS STILL LOVE YOU

**Side one:** Creatures of the night/Detroit rock city/Cold gin/Fits like a glove/Firehouse

**Side two:** Guitar solo-Paul Stanley/Exciter/War machine/Gimme more/Guitar solo-Vinnie Vincent/Bass solo

**Side three:** I love it loud/I still love you/Drum solo/Yellow and wasted/Love gun

**Side four:** Black Diamond/Lick it up/Rock and roll all nite

**Source:** De Montfort Hall, Leicester, England 24/10/1983

Recording: very good (+)

Cover: deluxe color cover

Comments: includes a paper insert and four stickers

## KISS STILL LOVE YOU

**Comments:** two deluxe color picture discs

## LOVE KISS FROM HELL

**Side one:** Creatures of the night/Detroit rock city/Cold gin/Fits like a glove/Firehouse

**Side two:** Guitar solo-Paul Stanley/Exciter/War machine/Gimme more/Guitar solo-Vinnie Vincent

**Side three:** Bass solo/I love it loud/I still love you/Drum solo/Yellow and wasted

**Side four:** Love gun/Black Diamond/Lick it up/Rock and roll all nite

**Source:** Espace Ballard, Paris, France 31/10/1983

Recording: very good

Cover: color cover

Comments: pressed on red vinyl

## FACE LIFT

**Side one:** Creatures of the night/Detroit rock city/Cold gin

**Side two:** Fits like a glove/Firehouse/Guitar solo-Paul Stanley/Exciter

**Side three:** Bass solo/I love it loud/I still love you/Drum solo

**Side five:** Drum solo cont./Young and wasted

**Side six:** Lick it up/Rock and roll all nite

**Source:** Vorst National, Brussels, Belgium 13/11/1983

Recording: very good (+)

Cover: color cover box

Comments: pressed on red vinyl. Includes a paper insert

## THE TICKLER

**Side one:** Creatures of the night/Detroit rock city/Cold gin/Fits like a glove/Firehouse

**Side two:** Gimme more/Guitar solo-Vinnie Vincent/Bass solo/I love it loud/I still love you

**Source:** Scandinavium, Gothenburg, Sweden 18/11/1983

Recording: excellent (+)

Cover: black, white & blue glued paper insert cover

Comments: also available as a Brazilian pressing with printed cover (52640483) A/B

## HEAVY METAL HOLOCAUST

**Side one:** Creatures of the night/Detroit rock city/Cold gin/I love it loud/Love gun

**Side two:** All hell's breakin' loose/Lick it up/Bonus tracks with: Judas Priest & Thin Lizzy: Beyond the realms of death/Angel 9 of death

**Source:** Municipal Auditorium, Nashville, Tennessee, U.S.A. 11/1/1984

Recording: excellent

Cover: pink & black cover

## HALL OF FAME

**Side one:** Creatures of the night/Detroit rock city/Cold gin/I love it loud

**Side two:** Love gun/All hell's breakin' loose/Lick it up

**Source & recording:** same as heavy metal holocaust

**Cover:** color cover

## WHITE OF THEIR EYES

**Side one:** Creatures of the night/Detroit rock city/Cold gin/Fits like a glove/Firehouse

**Side two:** Guitar solo-Paul Stanley/Gimme more/Guitar solo-Vinnie Vincent/War machine

**Side three:** Bass solo-Gene Simmons/I love it loud/I still love you/Drum solo-Eric Carr/Young and wasted

**Side four:** Love gun/All hell's breakin' loose/Black Diamond/Lick it up/Rock and roll all nite

**Source:** Forum, Montreal, Canada 13/3/1984

Recording: excellent (-)

Cover: black & white cover

## KISS BLOWS YOUR HEAD OFF-PART ONE

**Side one:** Detroit rock city/Cold gin/Creatures of the night/Fits like a glove

**Side two:** Heaven's on fire/Thrills in the night/Guitar solo-Paul Stanley/Under the gun/War machine

**Source:** Civic Coliseum, Fort Wayne, Indiana, U.S.A. 7/12/1984

Recording: excellent (-)

Cover: black & white cover

## KISS BLOWS YOUR HEAD OFF-PART TWO

**Side one:** Drum solo/Young and wasted/Bass solo/I love it loud/I still love you

**Side two:** Love gun/Black Diamond

**Source:** Civic Coliseum, Fort Wayne, Indiana, U.S.A. 7/12/1984

Recording: excellent (-)

Cover: black & white cover

## KISS AND TELL

**Side one:** Detroit rock city/Cold gin/Creatures of the night/Fits like a glove

**Side two:** Fits like a glove (continued)/Heaven's on fire/Thrills in the night/Guitar solo-Paul Stanley/Under the gun

**Source:** Side three: Drum solo - Eric Carr/Young and wasted/Bass solo-Gene Simmons/I love it loud

**Side four:** I still love you/Love gun/Lick it up/Black Diamond

**Source:** Side four: Cobo Hall, Detroit, U.S.A. 8/12/1984

Recording: excellent

Cover: paper insert cover

## KISSING IN THE PINK

**Side one:** Detroit rock city/Cold gin/Creatures of the night/Fits like a glove

**Side two:** Heaven's on fire/Under the gun/War machine/Drum solo

**Source:** Side three: Yound and wasted/Bass solo/I love it loud/I still love you

**Side four:** Love gun/Black Diamond/Lick it up/Rock and roll all nite

**Source:** Side four: Long Beach Arena, Long Beach, California, U.S.A. 17/2/1985

Recording: very good (+)

Cover: color cover

Comments: Japanese bootleg with song separation

## FANCY FAIR

**Side one:** The Council of the Elder/Gimme everything/Don't run/You, it was you who left me/ A million to one/Kix are for kids/Boys are gonna rock

**Side two:** My ring dang doo/Love me too/Exciter/Lick it up/Suicide/Jam Session 84

**Source:** Different sources

Recording: excellent (-)

Cover: deluxe color cover

Comments: demos and unreleased songs



# GENE SIMMONS

**Gene, you have meanwhile become active in many various sectors. Do you not fear that in the process one project might suffer among the others?**

I am always being asked that, but I can only give the same answer: People who think like that are not in a position to take a walk and at the same time to chew gum. Nothing is a real burden for you if you like doing it, and you have pleasure in doing it.

**With this work is there any time left for recreation or a vacation?**

Come off it! If there's anything I hate it is lazing around, having drink and letting the sun burn my skin. There are people who regard that as total fulfilment - I don't belong to them. I am happy when I have a task to do, helping along young bands for example; I just happen to love rock music.

**Your career as an actor is probably also shaping up well.**

Yes, I'm quite happy about that. When I acted in „Runaway”, my first film, things went so well that I kept receiving good offers.

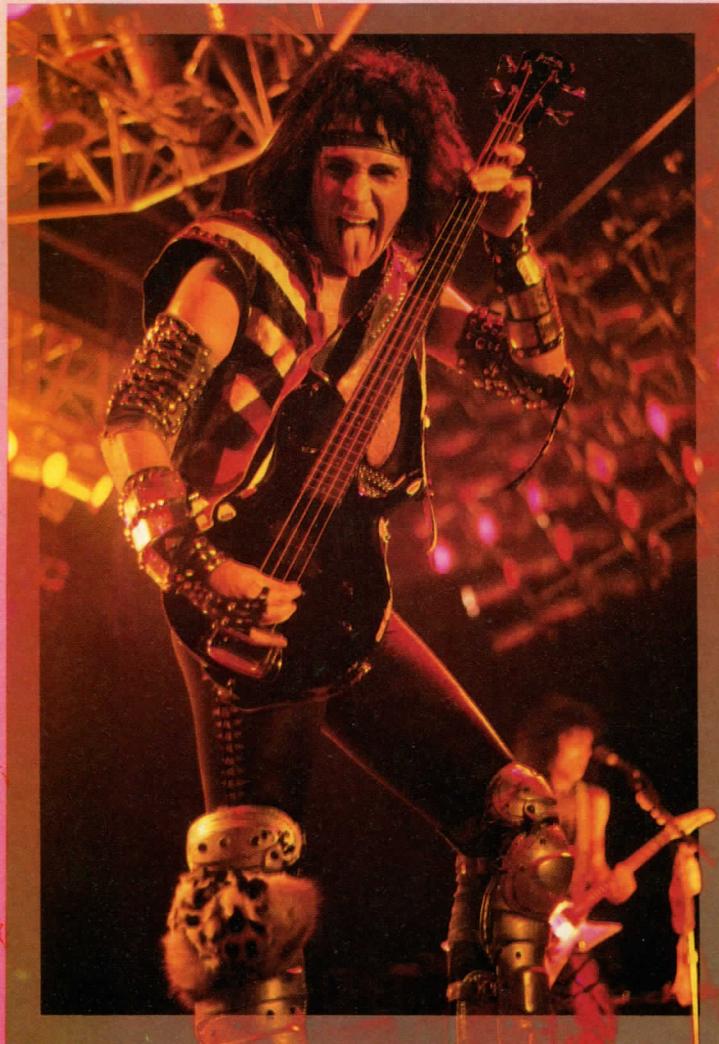
**Were there also bad ones?**

Oh yes, quite a lot even. For instance I was offered the male lead „Flashdance” with Jennifer Beals, but I hate dance films and musicals. After that they wanted to cast me as a pimp for „Doctor Detroit” with Dan Aykroyd, but the character to be portrayed was to my mind too weak and creepy. I would really like to play only strong personalities, no wimps. That's why I was also very disappointed when at that time I had to turn down Sergio Leone due to pressure of engagements. He wanted me for his film „One Upon A Time In America”, with me in the second role, „Max”; next to Robert De Niro as „Noodles”.

You just referred to „Runaway” as your first film. Don't you count the Kiss film „Kiss Meet The Phantoms”?

I don't know. I think this film is awful, although the fans probably still like it today. At that time we were still trying to learn to walk as actors; like a baby which can't even stand up straight yet but first has to crawl around on all fours.

He plays bass and sings, produces Kiss and young newcomer bands, is one of the main composers of his own group. Titles by him are on LP's of Keel, Wendy O. Williams and film soundtracks. He is about to make a name for himself as an actor, and his first book will soon be on the market - Gene Simmons is „Jack of all trades”. In a topical interview the great master comments on his activities.



**But you are satisfied with „Runaway”?**

At any rate I personally like thrillers of this kind. What's more, in the film I have a load of women buzzing about me, which is not so bad either. Tom Selleck, my film partner, introduced me to the Hollywood scene. That was a completely new world for me.

himself as an actor, and his first book will soon be on the market - Gene Simmons is „Jack of all trades”. In a topical interview the great master comments on his activities.

**Can you reveal anything about your new film projects?**

Yes. Some time ago I completed the movie „Never Too Young To Die”. In the film a boy whose father is killed realises that he had been a secret agent. The boy himself is now in possession of a top secret computer disc and is chased by a killer, whom I play. Also involved in the film is Vanity, who, like myself, provided a part of the sound track.

**Is another film being planned?**

There's even one already being mad! In it I play the role of a radio disc jockey; Ozzy Osbourne is a television preacher who condemns rock'n'roll. Absolutely crazy and impossible to recognize. On one occasion, in our film make-up, we even mingled with the fans who were waiting for us, and remained incognito.

**You have also been writing a book for a long period, haven't you?**

Yes, that's true...

**Can you disclose any clearer details about it?**

No, I'm not very keen to. This is also for me a completely new field, where I get down to things very, very carefully. Regard it simply like a child who is curious about his Christmas present, but does not learn until Christmas Eve what exactly is in all these parcels.

**Do you really regard the production of new bands as a financial pillar for the future?**

No, I don't need that sort of thing. In the meantime I have earned so much money that until the end of my life I probably don't have to worry about how I'm going to pay the rent. If a young band crosses my path which pleases me, my feelings for it are similar to those of a mother. When a mother sees somebody else's baby, she also has this same warm feeling, she wants to look after this baby. It's similar with me. I'm always proud to see a band which is making its way, and to know that I have done something towards this process.

We took AC/DC on their first USA tour when they were still completely unknown. That is one example out of many; others of this group are Iron Maiden, Scorpions or Van Halen.

I have never seen money from any of these, but this feeling of having done something for the rock scene is worth more than money to me."







# PAUL STANLEY

Paul Stanley is no doubt regarded as „the” girls’ type of the rock scene. Just last year the readers of a British HM journal voted him as Sex Symbol No. 1, far ahead of his colleagues Vince Neil, David Coverdale and Jon Bon Jovi. In Kiss he is, after Gene Simmons, the second main composer, singer, guitarist and stage entertainer par excellence. Here is an up-to-date interview with one of the two last Kiss members of the very first moment.

that perhaps we, apart from the other glam rockers, were able to give rock'n'roll something quite special. For me that's a wonderful feeling. You understand, that we left that behind us three years ago, but for the second generation we also set a kind of standard.

Do you feel perhaps in the meantime outstripped by many a new band which is taking the same tack as your old one?

No, definitely not! Gene once said in another interview that perhaps there are bands which behave even more unusually than we did at that time, or some which sound harder or write better songs. But none has coordinated everything as perfectly as we did - the sound, the appearance, the image and the songs. I fully support him in this statement. In football, for instance, the team that wins is not the one with the best attackers or the best defenders, but the team with the best coordinated ability. Transposed to the rock scene, that quite clearly means us!

What is the most beautiful experience in the 14 years of your career? Can you recall something quite special?

Oh, that's very difficult - there are many things. Undoubtedly our first Japanese tour is one of them, that was absolutely crazy. The South America performances in the gigantic stadiums are also unforgettable, as well as the feeling of happiness when removing the grease paint of having done the right thing. One amazing thing also happened towards the beginning of 1976. At that time our management had put up a prize for the biggest „Welcome Kiss” banner at Detroit airport. On that day there was a terrible snowstorm; all the roads were blocked and we had difficulty in landing. We did not know how we were supposed to get to the concert hall and we felt quite certain that nobody would come. All the greater was our

Paul, you produced the last three Kiss albums. Do you envisage for yourself the future prospect of being exclusively a producer?

I can't really say that at the moment. The Kiss thing is still running far too well, and I shall not finally withdraw from the footlights until it has become quite clear to me that nobody is interested in us any more. But to come back to your question; it has always been great fun for me to produce a Kiss album. This was a job I had really striven for from the very start. I always breathed down the neck of our own producer.

What kind of role did you have at that time? Did you have a kind of right to decide?

Naturally we were all involved in the production. But then a point came at which we were quite clear among ourselves, that we ourselves knew what was good for us. A key experience in this respect was the recording of the „Creatures Of The Night” album. At that time I was in the studio for nights on end with Gene and Eric until together we had worked out this unique fat drum sound. None of our producers had managed to do this before.

Paul Stanley the producer as the equivalent to actor Gene Simmons?

Yes, something of that sort. In the case of „Animalize” for example, the times for mixing sessions dove-tailed with those of Gene's film takes. This will probably also often be the situation in future, and so no doubt we shall carry on as usual.

Your are one of the two founding members of Kiss. Do you see yourself as a kind of father of this entire L.A. glam scenery?

No, that would be pretentious. After all, parallel to us there was also Alice Cooper or the New York Dolls. Nevertheless I am somehow proud when I see bands which nowadays wear make-up and are successful with it. That shows that the thing we were doing for ten years is still very much alive. It also indicates

for it for years and also paid a lot for it. People who accuse rock musicians of excessive earning should stop to think how many musicians achieve something and then after years of work have to live from social welfare. In this job you are carrying out quite a tightrope act, believe me.

I just asked you about your most beautiful moment. Is there also the funniest one?

When we were making our first film, we had in various scenes to fight against our own doubles; that is to say, other actors were made up to look like us. This all



surprise on the landing runway. Over 500 teeth-chattering fans stood there waiting for us! The biggest placard was about 30 metres long and we were almost mad with joy!

Of the four of you, you appear to be the one who most enjoys the luxury and life style of a rock star.

Yes, that's right. I love being treated well and living well. After all, this did not just drop into my lap from the sky; I worked hard

had such a genuine effect that we did not recognize each other and were constantly addressing the wrong person. Gene did something which crowned the whole thing: on one shooting day he did not appear at all and sent a second double to the studio - the confusion was perfect!



# ERIC CARR

Eric Carr has been a permanent member of Kiss for six years. It's true that so far none of his songs has appeared on a Kiss album, but he has been active as co-writer for Wendy O. Williams and Bryan Adams. He himself describes his progress as follows: „In one week from the gutter to the summit of Mount Everest!” We got the spirited drummer to face the microphone.

**Looking back, what did you like best about your joining Kiss, quite apart from the success?**

Kiss is one of the few bands consisting of four total individualists; that was even more marked during the time when the band used to make up. The overall image was not built up on a single front person, every musician had his own image, his own fans and his own character. Down to the present day I've never actually seen that with any other band.

**How do you really see your specific role in this band?**

In the meantime, of course, Gene and Paul have turned out to be kind of main persons. Yes, and that's quite alright too. After all, they are the two original Kiss types and they have to get through a hell of a lot of work which admittedly belongs to Kiss, but has something to do with music only on the fringe. For that reason they also earn a bit more than I do, but that is only fair. As far as the band is concerned, Bruce and I at any rate have the same right to be heard; there's no resentment on that score. When it's a matter of doing a good song, we restrain our egos somewhat and criticise each other, sometimes in very tough terms.

**Was that the case from the very first day?**

Yes, it was, believe it or not. I was the first musician in the history of Kiss to be newly contracted, and from the start I was at once able to contribute my ideas. The only thing that has changed is my self-confidence towards the fans. At the beginning I was shit-scared. After all, in front of the fans I had to fill some very big boots. It took about two years to get this burden off my shoulders. But now, of course, everything is excellently coordinated.

**What is your personal favourite Kiss LP?**

Definitely „Creatures Of The Night”! The album has now been republished with a new mix, of course, and every time I hear the cassette I literally collapse! I like my loud playing on this album; the drums sound like cannons. Unfortunately „Creatures” never received the attention it deserved, because after „The Elder”, people probably did not know what to expect of us. At that time we wanted to show what we were capable of doing, to turn out an absolute kick ass, and to show that all „Elders” and „Unmasked” finally belong to the past!

**In live performances you sing the lead vocals with songs like „Young And Wasted” or „Black Diamond”. Why is that never heard on LP's ?**

It is the same problem as that of the compositions. Usually something like that is planned, but at some stage or other is shelved. Perhaps on the next album. I'm not giving up hope. Gene hinted once that during recording you always have difficulties with your headphones...

You can say that again - such powerful percussion equipment as this also has its disadvantages. On principle I never listen to my headphone monitor in the studio, because the drum kit is so terribly loud. During the recordings for „Asylum” I killed no less than 10 headphones.

One of them even exploded, so that I burnt my ear, which is certainly no joke! People think it's fun to make a record. Fuck them, it's hell! It's a lot of work and afterwards you've got burnt ears.

**Which songs do you like playing best of all on the stage?**

I like the wonderful groove of „War Machine”, and I also love „Cold Gin” and „Black Diamond” because they are two

Every evening this is always a genuine challenge to me, especially because „Detroit Rock City” is the first song of the show, and you have to get off to a fullblast start to blow down every concertgoer present.

**Is it really true that you play the bass in „I Still Love You” from „Creatures Of The Night”?**

Yes, that came about in a hot studio night; everyone had a try at



quite important songs in Kiss history; that sounds almost like nostalgia. But my absolutely favourite track is „Detroit Rock City”, although this piece caused me many, many difficulties. In my boundless ambition I wanted one day to outdo Peter Criss, and began to play a fairly heavy double-bass drum trick. Peter had worked with only one bass drum.

the bass parts, all band members and various studio musicians alternating. Then it was my turn, and I did not pluck but beat as I do with my drums. It's true this was rather unusual with a ballad, but it pleased everybody. But I don't intend to dispute with Gene about who's the boss. When he wants to he can make a very angry face..."



# BRUCE KULICK

Bruce Kulick had already been battling his way through as a professional musician for 10 years before he stepped in for ailing Mark St. John to go on the „Animalize” world tour. When the latter’s health unfortunately failed to improve, Bruce remained as a permanent member of the band. And Bruce, who formerly had been only the „brother of Bob”, very quickly made Bob the „brother Bruce”.

**How did you come to play the guitar?**

Well, really I got the idea from my brother. At first he brought all the gramophone records home, and afterwards all the guitars. From him I learned the basic tricks, which I afterwards further developed myself.

**Did you actually get to Kiss through Bob? He had already been discussed in connection with Kiss in 1972 and played a part in the „Creatures Of The Night” album.**

Yes, that’s right. During the whole time I had known Paul well; I always had the closest contacts with him. At that time, of course, Bob had played on his solo album. I also met him one day when Kiss and Mark had their initial problems. I was the first type he encountered and probably the one who knew Paul best. You know the rest of the story.

**When did they ask you about joining them for good?**

That was in December, 1984. At that stage the band no doubt realised that things could not continue with half-measures of this kind and that a final decision had to be taken. Naturally from my point of view that was a jump from zero to a hundred. If anybody had told me this story a year earlier I would have laughed at him.

**Were you nervous prior to this tour?**

Naturally. It’s true I had been doing this sort of thing for a fairly long time, but I had never played with such a wellknown band on such an enormous stage. The people had no idea of what guitarist was playing to them; everything happened at such short notice. You can’t imagine how happy I was when a kid for the first time called out my name.

**Why did you not play any guitar solos of your own on the „Animalize” tour, as opposed to the „Asylum” tour?**

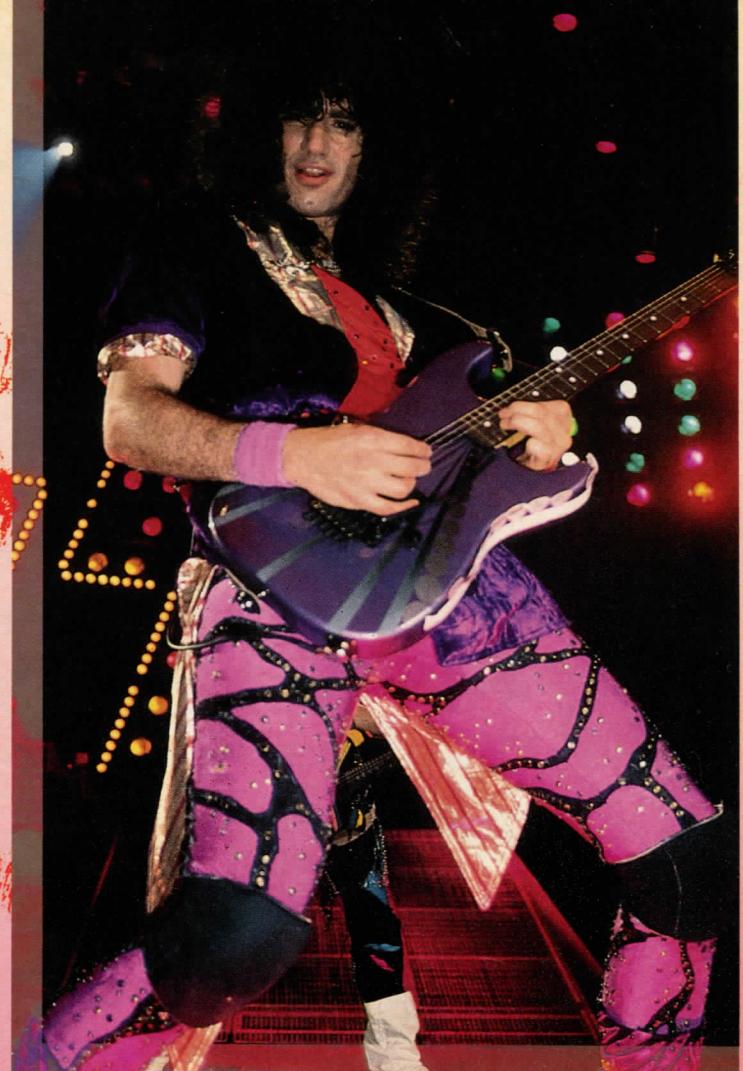
I had quite enough difficulties learning all the songs by heart quickly; it would have been impossible for me to tackle a solo as well. What’s more, the people would have been very surprised; at that point I was still for them an absolute nobody.

**What do you like best about this job?**

To be quite honest, I was fed up to the teeth in the order bands always being just the sideman; my playing was simply not getting enough attention. Here I’m at last playing in a proper band like the Beatles, who had always been my really great models. There are no more gigs where I am in the background as simply this faceless guitarist. Suddenly everything is being much better noticed: my guitar playing, my solos and not least of all my songs writing. In this way I’m at last bearing real responsibility.

**What was it like recording the last LP, which of course is your Kiss introductory disc, the cooperation with the rest of this band with years of coordination?**

Very good. We worked very hard and so everything went ahead very quickly. You see I had previously often worked as a session musician, so it was not especially difficult for me to make out in this job quickly. The records by a band like this one must always be very strong too. Because after all, Kiss takes in a very wide public, from heavy metal fans to people who always expect a hit.



**What is the biggest difference between Kiss and the other bands you had played in before?**

Quite definitely the fans. With no other group have I experienced such euphoria and an identification of the fans with the musicians to this extent. The behaviour of the women towards this band is also different - they are always running after us. Naturally, I’m only too pleased to enjoy this. I love all women!

**Have you actually any relationship to the present-day guitar scene? You are more inclined to quote as models the old guitar heroes of the English school?**

Naturally there are also these days good and innovative guitar players, as for example Eddie Van Halen. They are undoubtedly

totally competent people who also occasionally have a try at various changes. But as I said, people like Eric Clapton, Jeff Beck, Jimi Hendrix and Jimmy Page are really models from my viewpoint. In their day these musicians really got the ball rolling.

**Are you an intensely keen guitarist?**

At any rate, I’ve completely fallen for the guitar, body and soul, and I am at one with it when I play. One result of this, for instance, is that I use hardly any effects gadgets; there’s not a single one on the stage. I try to produce all the effects with my hands. These days most young guitarists lose the pure feeling for their instrument because they completely rely on these gadgets. I’m basically a very shy type and I can often express better on my instrument than with words. I let the music do the talking.

Ulf Kaldeuer

KISS

